Design Worksheet for Wedding Band

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1. Which of the possible venues do you think would best suit the play? Circle the one you choose and explain why you think it would work best.

I think ultimately a proscenium theatre works best for Wedding Band, because it’s not necessarily a play that would require audience interaction. It also allows for actors to be able to hide away from audience when they’re not in the scene or come up in a surprise that the other venues wouldn’t be able to allow since the other stages allow audience to see the actors in a nearly 360 degree way. Proscenium allows for actors to really play out their roles and for the audience to feel like they’re the ones looking in and making judgements based off of it, especially since this is set in 1918 and the audience can draw connections to racial discrimination in 2016. However, while it does make it a bit harder for audience to get intimate with the actors, I think for this particular play what’s more important is for the audience to see the struggles the characters went through and the surprises and the fights in a clear view instead of maybe having an actor face away from them the whole time.

2. What are some of the challenges posed by the play on the scene designer?

Having multiple houses would definitely be difficult, especially for scene transitions to a singular room. Also any scene transition into Julia’s backyard from the houses would be difficult since having to roll the houses in and out may take a lot longer and ruin the continuity of the scenes.

3. Choose a character from the play and suggest how she/he should be dressed. In what ways do you think the costume would help accentuate his/her character.

I think Julia would dress in a very unassuming way, very plain, because she doesn’t want to really draw attention to herself nor have much attention on her. Despite her clothes being plain though, it is important that they’re well-tailored to her body and of better quality than rags because she is a seamstress with relatively decent income to the point she can just give a quarter away. Her clothes should be of very bland colors, beige, soft blue, colors like that, but have one emphasis of a very rich color like brick red as maybe a head scarf or skirt because she is the main character, and it is important to accentuate that. Having her in bland colors also helps to give indications of her personality, because she very much prefers to be a wallflower and it is not in her nature to yell at anyone or to take a stance for herself, but the one bold color on her will also tell audience that just because she is quiet does not mean she’s bold when she needs to be. It’s also important she doesn’t wear anything stuffy, a short sleeves and a long skirt would be good enough because it is also summer.

4. Provide ideas about the use of light in the play.

I think a lot of warm tone lighting would suit the play very well because this is summer in South Carolina, and it is very hot in the summer. Since the play does go through morning and night, it’s important that it starts out very bright and then dims into a warm orange/yellow tones before casting a blue light to indicate night. Some scenes do take place indoor and I think it’s better to imitate the lighting outside during morning ‘til evening since I’m assuming Julia wouldn’t really use the electricity until it gets too dark out, and when it is dark outside, a dim yellow inside the house would be perfect, coupled along some warm oranges from the candles and lanterns.

5. Suggest music or sound effects that might be used to suggest the mood or atmosphere of the play and the transitions between parts of the play.

Having some coastal sounds would be great at the beginning to emphasize that this town is in the coastal region so maybe some seagull noises, soft waves in the back, etc.. Music from the 1918 that’s very soft and almost lackadaisical would be a good introduction because this is about the daily life of Julia and her neighbors at first, but when the reveal comes that Julia is with a white man as a lover, the music should definitely be a lot more cautious and slower, a bit more ominous to maybe foreshadow troubles looming ahead. When the fight breaks out with Frieda, I think it’d be great if the music builds and builds right until Julia reveals that it was her who bought Frieda nice curtains, who tailored her clothes, and then let it be stark silent so the impact of the vulgar language Frieda later spits out is much more emphasized.